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M. Feuardent that he has, not far from completion, another effort to worthily crown this descriptive collection, one of the greatest that an author has ever undertaken.—*Revue Numismatique*, 1892, p. 508.

CHRISTIAN ARCHÆOLOGY.

J. J. BERTHIER. *La Porte de Ste. Sabine à Rome*. Friburgi Helvetiorum. Typis consociationis Sancti Pauli, 1892.

The author has detached this important study from the *Histoire de l'Église et du Couvent de Ste. Sabine à Rome* prepared by himself. This famous door has often been described ; but the numerous works prepared until now have been too brief ; one should take up the questions one by one which the monument raises, questions of date and of authorship, and solve them ; then describe the eighteen bas-reliefs which have come down to us. Such is the very rational division of the memoir of P. Berthier.

Almost all the possible dates between the fifth and the twelfth centuries have been assigned to this monument ; in the absence of all historic documents, we have only examination of the monument to guide our research. The present author demonstrates in a most convincing manner that the style of all the panels, except four, prevents their being attributed to any other epoch than that of the foundation of S. Sabina—the fifth century.

This question settled, it remains for us to determine the artist by whom these bas-reliefs were executed. In P. Berthier's opinion he was a Greek. In the fifth and sixth centuries Rome was more than ever under Oriental influence ; the Aventine, in particular, at that epoch seems to have been a favorite abode for the Greeks of Rome. Finally the Greek phrase engraved upon one of the panels, which is not a signature or a conventional text, but which has evidently been arbitrarily chosen by a Greek, seems to confirm the author's hypothesis. However, he himself declares that from this point of view it is not yet an absolute certainty.

The second part, which embraces the description of each of the eighteen panels, contains a detailed study and an abundant commentary on the interesting scenes sculptured by an artist of great talent. The author examines for each bas-relief the opinion of his predecessors, adopting or refuting after careful discussion.

This beautiful memoir makes us look forward with eagerness to the publication of the *Histoire de Ste. Sabine*.—F. S. in *Mélanges d'Archéologie et d'Histoire*, December, 1892, p. 504.